

# DESIGN

Vol. XXIX, No. 7

SYRACUSE, NEW YORK

December, 1927

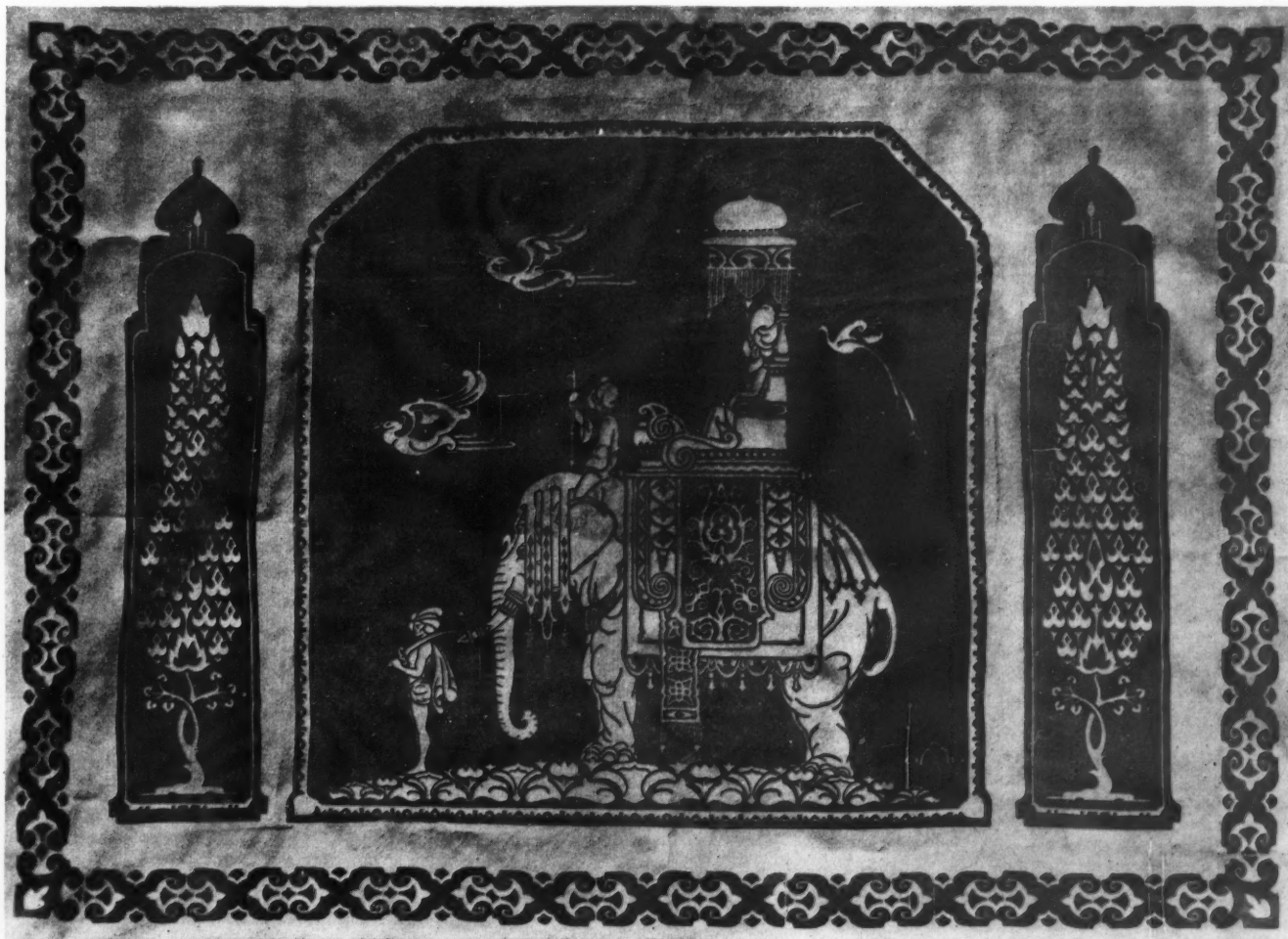
## THE DEVELOPMENT OF A BLOCK PRINT SURFACE PATTERN

N. B. Zane

*University of Oregon*

THIS paper has to do with the selection of a motif, the handling of that motif so as to get the most out of its decorative possibilities, and the development of a unit of design which will serve the requirements of a surface pattern. The fundamental purpose of the problem, of course, is to increase one's understanding and experience in pattern designing. There is no point nor method mentioned in this paper that is really new. Neither, on the other hand, is there a thing about it that is so old that its significance is outworn. It is an old, old story; one that has been practiced by the cleverest designers ever since man attempted to do a perfect piece of workmanship in an organized method of enriching a surface. It will always be of use. Some of the details of method have changed in recent years, as research in the books on the subject of pattern designing will show. The modern worker seeks a short cut in any way that a saving of time and energy may be applied. Also the present day designer knows that the motifs, methods and results

of the Florentine Renaissance—fine as they are and useful as they are—will not serve all present day requirements. It is not a matter of the artistic excellence of the design, but of the spirit of the design. The writer knows of one decidedly successful dress silk pattern, successfully commercially and artistically, that was produced from the playful sketch of a partial map of Paris. Once the decorative elements of the map were realized—the swing of the river, the lines of the boulevards, the interesting spacing of the irregular city blocks, and the spots of special interest in the towers, churches, arches and palaces as they show up here and there in the scheme—the map was photographed and many duplicate prints cut and recut, assembled and reassembled until the technical requirements of a good surface pattern were achieved. Most persons interested in design know the decorative possibilities in maps, but it needed the genius and love of experiment on the part of a seeker for beauty in novel sources for results in this particular and interesting case. Another worker, a photographer this time—but a designer's power in vision—tried out match boxes and groups of matches as a source of interest. It worked. Many untried and unexploited sources will work—and we



Block Printed Wall Hanging—Maurice Burke

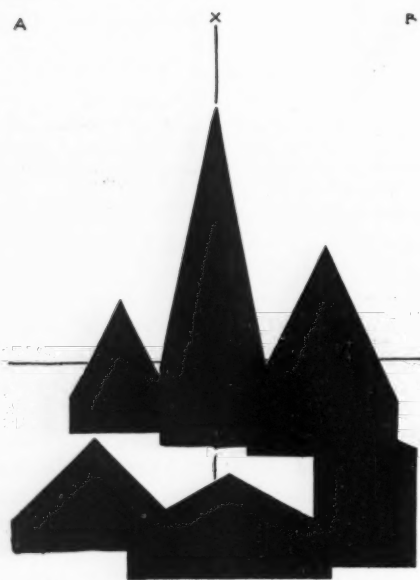


Figure 1

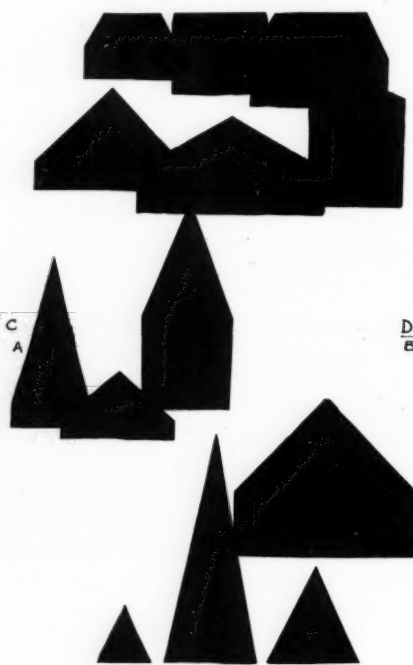


Figure 2

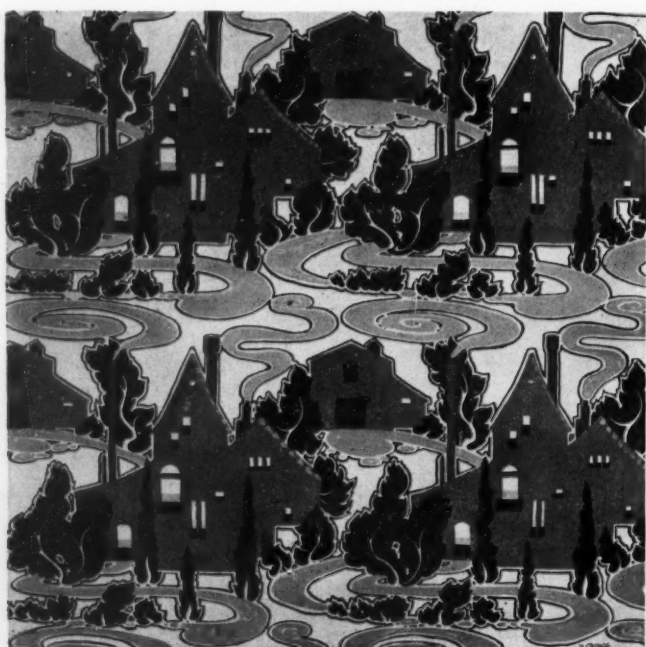


Figure 3

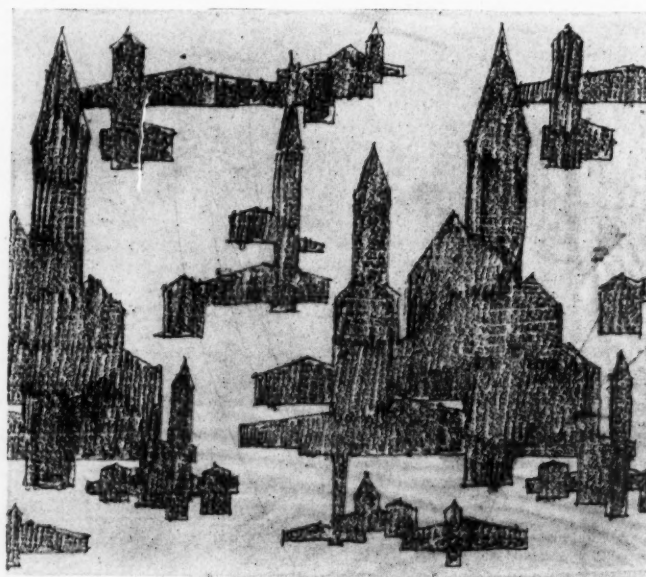
have learned for sure that a fine design does not necessarily arise from exalted material. The material may be lowly and commonplace, but the designer's instinct creates the beauty from it.

For our present experiment in pattern designing, however, let us see what we can do with a very simple motif—that of the house—simple combinations of walls and roofs. Think of the house, for our purposes, as the combination of two type forms—a rectangle topped by a triangle. Take your scissors and cut several of them from folded paper. Then arrange them in a group, overlapping them one with the other so as to achieve all the variety possible in silhouette. That much will do for the spot of dominant interest. But if these spots alone were repeated in some system

of repeats upon a fabric they would emphasize the emptiness of the areas between them. And that area between them is quite important and must be adequately designed—made interesting. Cut through the unit, horizontally, on its middle line (see figure one) and place the edge AB next to the edge CD. This gives us definite knowledge of the size and character of the area between the bottom and the top of our rectangle and spot, and a new grouping of house motifs may be made and adjusted to the needs of that space. When that has been accomplished the areas between the right and left sides of the already made groups may be studied by cutting the unit rectangle again—this time on its vertical center line and placing the former edge AC next to the former edge BD. All this gives opportunity to distribute the spots of interest here and there in the most effective way. What does “the most effective way” mean?

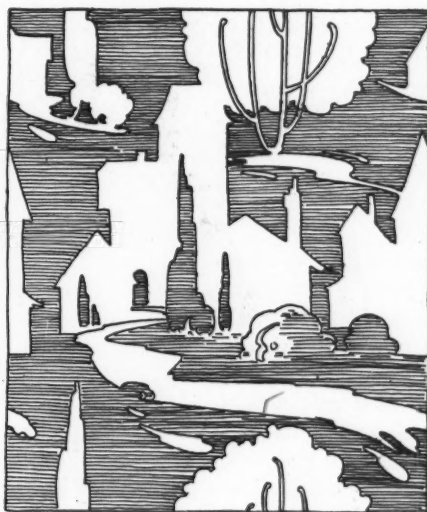


H. Crouch



H. Abbott Lawrence



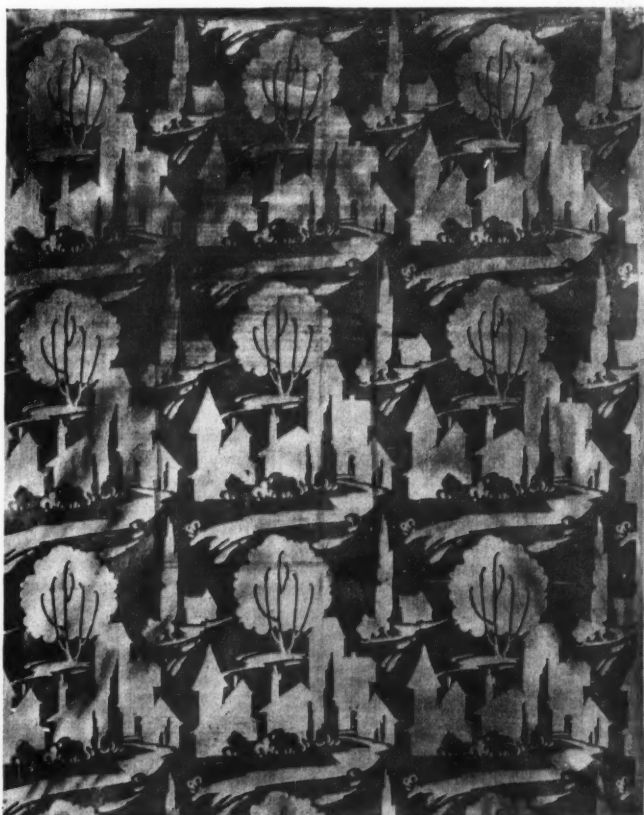


It means that no one part of the rectangle has been over-designed at the expense of any other part or parts, that each section is interesting as the eye might happen to fall upon it, and that the background shapes as well as the decorative spots are worth attention.

When the quarters of the unit are reassembled in their original position, the student will have his original center of interest reunited, with each edge of the rectangle corresponding in location of spots with the opposite edge. Figure 3 illustrates a different complete rectangle, with a new arrangement of spots originating in the same character of motif. Now, with a piece of architect's tracing paper, a pencil tracing may be made of the total pattern of the rec-

tangle; and this tracing, placed edge to edge, first one side and then another, will show the pattern covers the combination area of the two rectangles. Illustrations show the results of tracings thus made. They try out the covering effectiveness of the pattern as developed. Any addition or modification of the spots may then be made, and when the worker is satisfied the whole may be transferred to suitable paper for painting in poster pigments, giving further information as to how color values and arrangements will affect the design. Two illustrations of work rendered in this way are shown.

A final series of three illustrations shows the study for such a pattern as planned for a repeating linoleum block. The cut block itself is shown with the surface of the linoleum showing white with its coat of white pigment. A photograph of the finished textile, resulting from successive imprints of the block, indicates the appearance of the product, as the camera records it. This particular piece was printed in a deep, rosy tan upon a piece of pongee dyed a light reddish tan or russet.



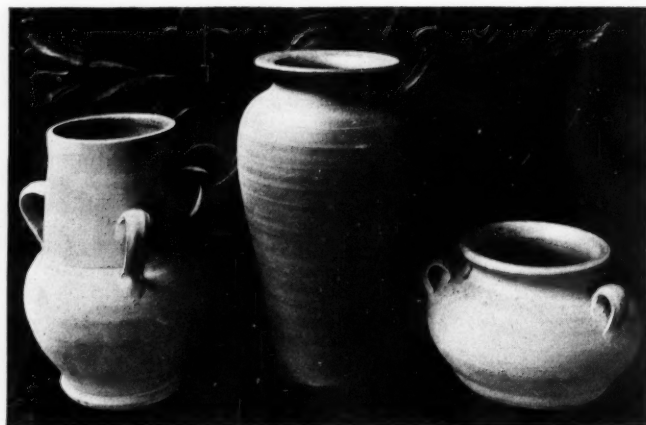
H. Abbott Lawrence

## THE ART OF THE NORTH CAROLINA POTTERS

*Felix Payant*

NATURALLY the most suitable way to understand the art qualities of this charming, naive pottery from the sand hills of North Carolina, is to study it from the point of view of design; for design is the structural sub-stratum of art. Especially is this true of architecture, sculpture, painting and the related arts which spring up supplementary to architecture and the home.

In a previous issue of DESIGN—Keramic Studio something of the background of this pottery was given along with some photographs of typical pieces from Steed's, Auman's and Cole's. In that article the aim was to show how intimately connected with the lives of the people it was, how it expressed their needs and how it was a response to their environment. In this idea precisely lies the outstanding virtue of these quaint products for before we can even consider it or any utensil or furniture as a work of art we are forced to ask ourselves, What is its "*raison d'être*?" "What is the purpose of this or that particular object in the life of man and why does it exist?" And obviously if it is particularly well fitted to perform the work it is intended for, as do these pieces, it answers the first requirement. An object made simply to demonstrate the skill of the workman, in executing certain tricks, is not worthy of serious



This group of unglazed vases have a most pleasing texture.

consideration in art. Yet on all sides of us we see objects made in this great age of machinery which do not function except as a gross display of what the machine is able to do. They do not satisfy any real need. They lack what we might summarize under the term of functional fitness, the prime requisite of a genuine piece of art work. If the greatest architect were to be called upon to build the most beautiful building in the world, but a building, without any



A most characteristic display of utensils from Jugtown in which each piece speaks for itself and its place in the lives of the people. The furniture, too, was made by these people.





A group of beauty and refinement for the pantry shelf



Note the beauty of line in these vases



A delightful decorative effect

particular purpose or use, he would necessarily fail, for use and beauty must go hand in hand. Certainly when one examines closely the pottery pictured here from Steed's, Auman's, Cole's, and the Jugtown group he can not help but feel how admirably these two qualities blend.

Next to this harmony of use and beauty in our analysis should be considered the material and its adaptation to use and furthermore whether or not this material is fashioned so as to give one a feeling of perfect unity between artist and material, and use. A piece of work which gives one a feeling of conflict or struggle between materials and workman certainly cannot be accepted as a work of art. As long as man finds himself limited by his material or his medium of expression he can be no artist, but on the other hand the moment he sees his material, whether clay, stone, wood, textiles, metal or anything else, as an inspiration then we can expect him to produce a work of art. A work of art frequently is just the phenomenal result that happens when a need is felt and the workman in his relation to his material strikes a certain contact which produces this spark, as it were. The product of such a harmonious relationship cannot do otherwise than possess qualities of refinement and by refinement here is meant those characteristics which make an object an "*objet d'art*" and of such nature as to deem it worthy of a place in the life of its owner. Often this refinement is largely a matter of subtle proportions or of texture or some other qualities such as applied decoration. Usually decoration properly applied, that is, in keeping with the structural features of the whole, does much to give a feeling of finesse. But in the application of decoration, too, there is the danger of overdoing.

What discrimination and good judgment has been shown in the decorative features of this pottery. In most cases the proportions are enough, in other cases the rhythmic lines resulting from the rotary motions of the potter's wheel not only gives a delightful texture but is in itself a decoration. In other words, the very method or manner in which the clay has been handled results in a decoration—a decoration which is a real part of the piece and not the sort that is put on from outside. This, obviously, is the most dignified decoration. In other cases the variations in the color of the clay or of the glaze, produced by firing, results in fascinating modifications in tones and intensities; this being of such a degree and transition as not to break up the important masses.

In discussing this ware under the general subject of refinement we find ourselves now turning to the elements of design, namely: line-mass, value and color. So with these

four elements in mind we can more definitely search for its subtle beauties. Line is a rather abstract intangible thing which those not familiar with the arts sometimes find difficult to isolate in a three dimensional object. Yet in the work of the Southern potters the line is so natural, free, outstanding that it, more than any other element, gives this work its spirit, its vigor, and its grace. In all cases the contour lines are unrestricted, free flowing lines which  
(Continued on Page 129)



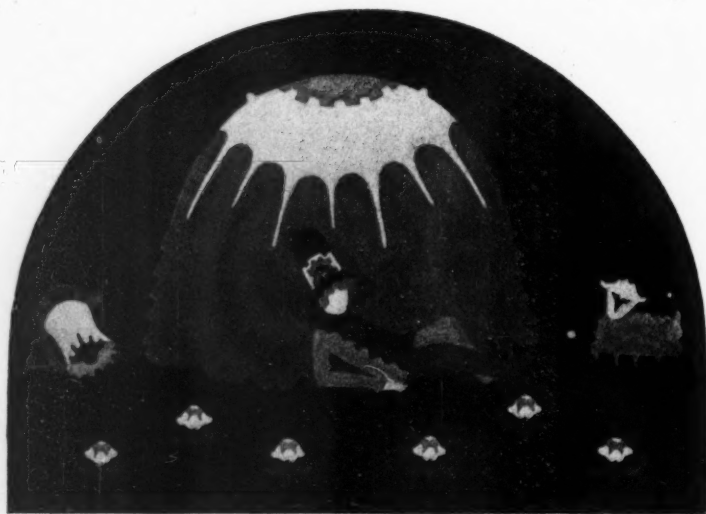
A typical group of pottery from Jugtown showing unusual refinement of line and balance of masses



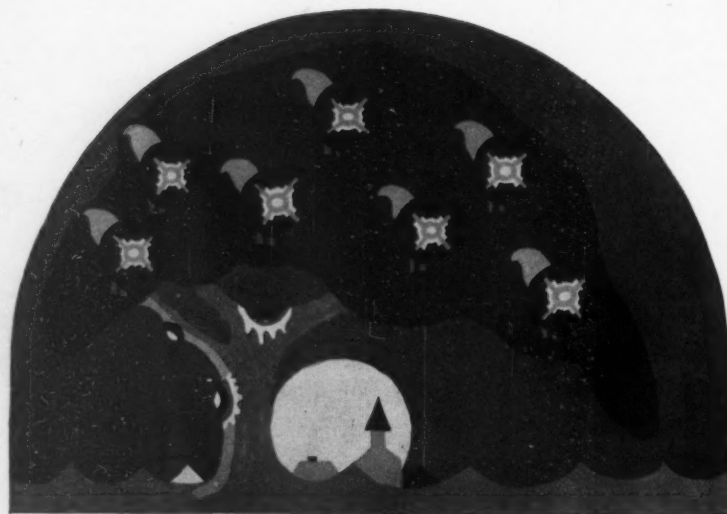
Laura Winter



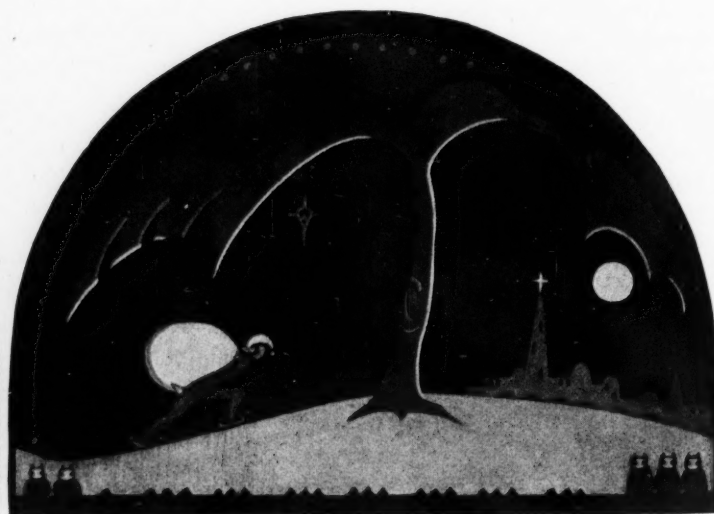
C. Dufault



R. Salisbury



M. Slattery



M. Seibert





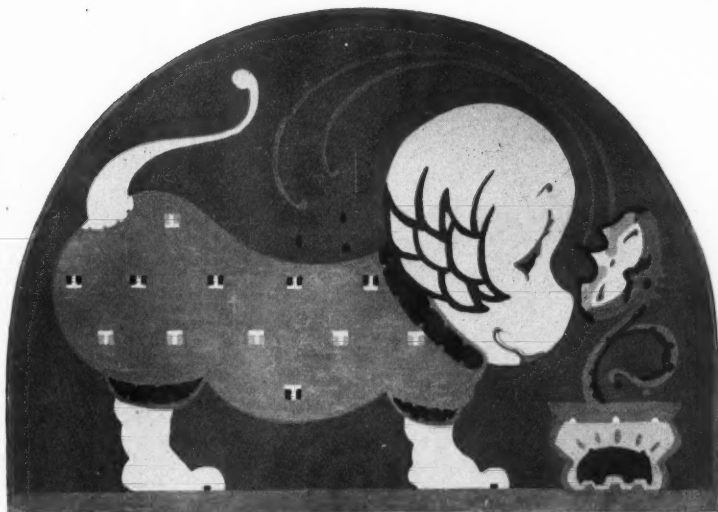
A STUDY OF COLOR IN DESIGN—MARGARET E. AYERS

DECEMBER, 1927  
SUPPLEMENT TO  
DESIGN  
KERAMIC STUDIO

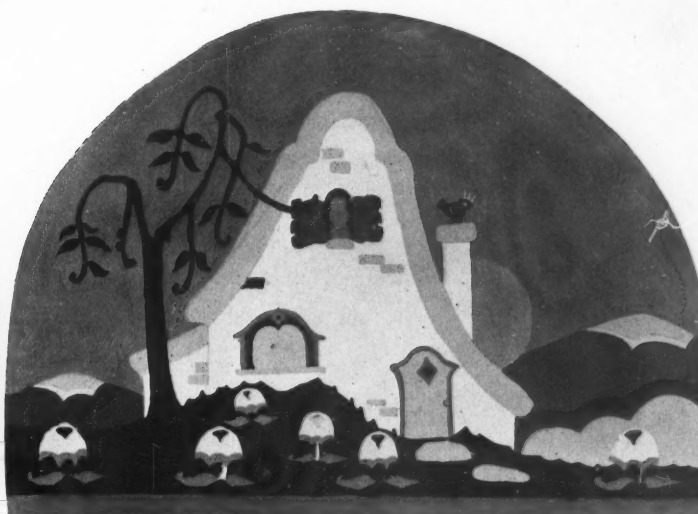
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SYRACUSE, N. Y.







M. Savad



Edna Irish

## THE TEA-COZY

Clara Stroud

*Fawcett School, Newark, N. J.*

IT'S very English, "don't you know," to use a tea-cozy as part of the business and equipment of serving tea. If the English are bright enough to have a good idea about keeping the teapot warm and cozy, there is no excuse for our not being smart enough to import the thought and use it too. A tea-cozy may then become an article closely related to ceramics, that art of splendidly decorating objects for use and beauty. When a ceramic worker designs a tea-set, selecting shapes, practical as well as good-looking, embellishing the forms with pleasing pattern and clear color,—'tis not enough to stop at that point,—the proper setting is necessary to complete the task and enhance the effect. Those articles allied with the tea-set must perform their part in the play. Take linens, flowers or fruit arrangements, the glassware, the silver, all contribute. The tea-cozy speaks an important piece at a tea party, it places emphasis on the tea-pot like underlining a special word in a sentence.

As readily seen by the designs illustrating this article, the shape called for is semi-circular. The stuffing or padding for the tea-cozy can be made—it's like two thin pillow

paddings coming down over each side of the tea-pot, joined together on the curved edges. It is very satisfactory to buy one of these affairs all ready made—there is a size  $10\frac{1}{2}'' \times 14\frac{1}{2}''$  which comfortably fits an ordinary tea pot. In starting some may be perplexed as to how to construct such a  $10\frac{1}{2}'' \times 14\frac{1}{2}''$  shape. With a radius of  $7\frac{1}{4}''$  inches strike off half a circle, drawing the diameter. Then add a straight stripe  $3\frac{1}{4}''$  inches wide across the bottom. So much for the design shape but when putting the pattern on material of course allow ample for easy fitting and for generous seams.

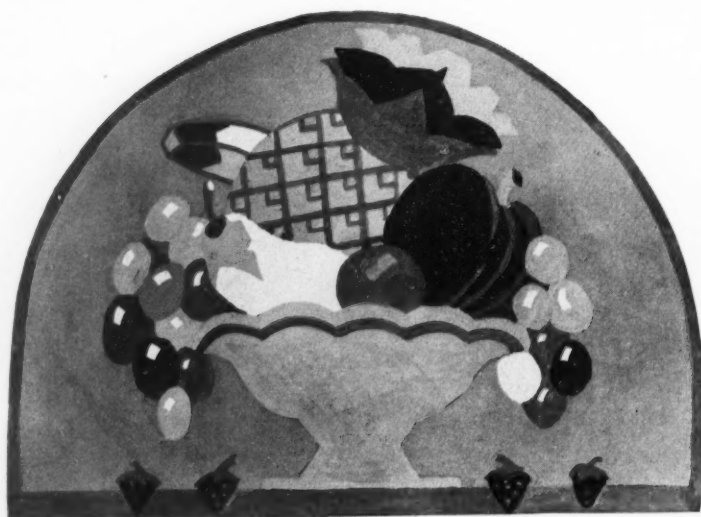
The designs illustrated, the work of the pupils of the Fawcett School of Industrial Arts, were made in the second year design classes, taught by Gertrude King and Clara Stroud. The choice of subject matter was left to the discretion of the student, a method which invariably produces a great variety. Some students have a fondness for figures, which they must always depict in quaint and abstract manner thinking of them more as shapes and spaces in harmonious arrangement. Little Bo-peep, the Old Fashioned Lady among the Hollyhocks, the Japanese Girl and Little Miss Muffet, come in this category. Birds and animals are favorite themes. Others with a love for the great out-of-doors seek nature suggestions. Flower, fruit and vegetable arrangements offer interesting possibilities.

One must be alert and at least keep up to march of events in the field of design. One should be ready to receive new ideas and different methods if they bring good results with the saving of energy. In design good dark and light arrangement is so fundamental that we still feel it necessary in order to insure a real result to have the students first compose in values, darks, lights, and grays. These can afterwards be interpreted in color, the values being established, more attention can be devoted to securing the proper intensity and the right hue. Articles written in previous issues have dealt in detail with dark and light. Books have been written on color and books can still be written as color is fast coming to the front in every phase and mode of living.

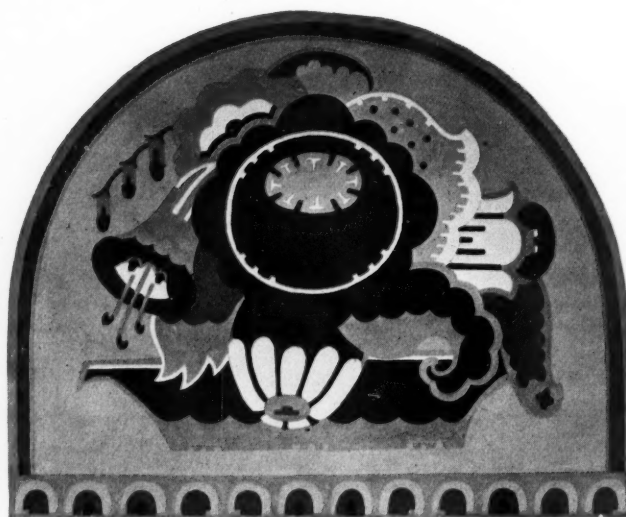
For the tea-cozy's color scheme carefully consider its surrounding subjects in a manner that will glorify all concerned. For those who haven't "two thoughts to rub to-



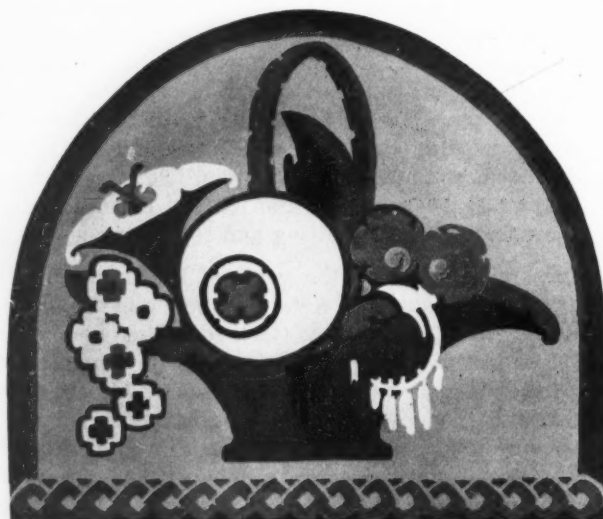
M. Cooke



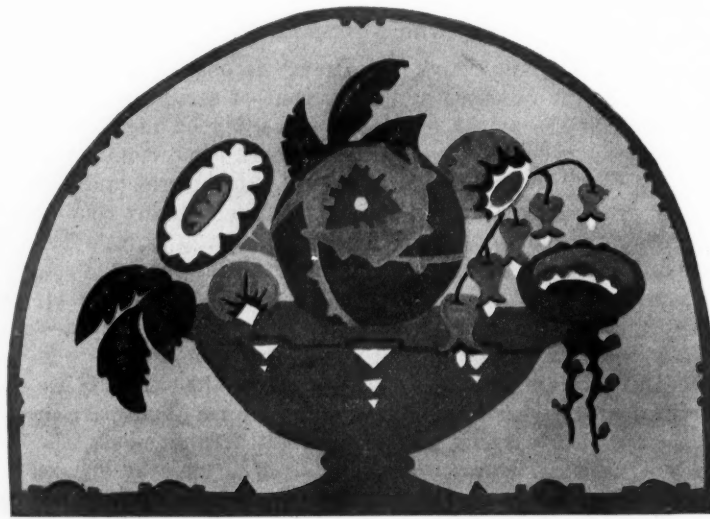
L. Plank



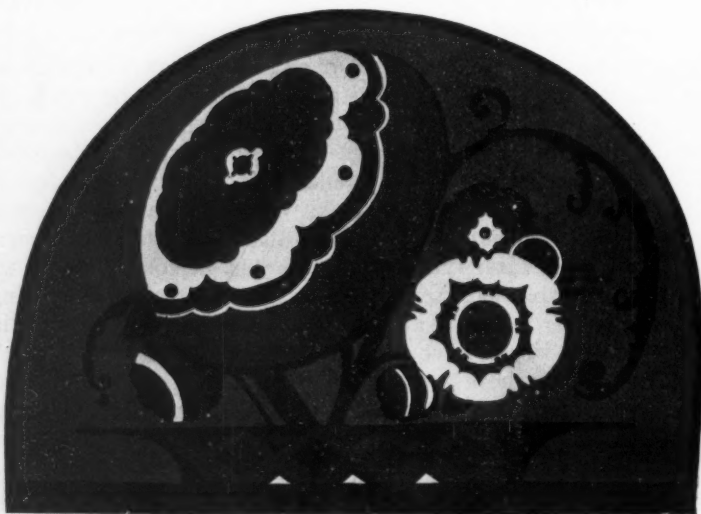
E. Baldwin



A. Rosser



L. Humphrey

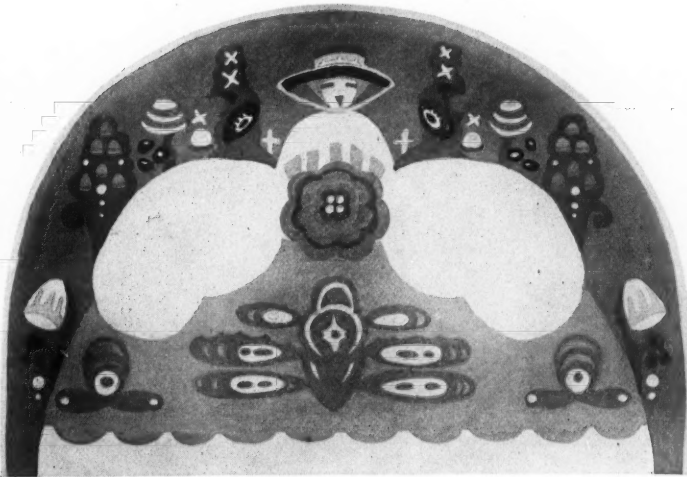


U. Osmun



D. Van Riper





Ruth Toms



E. Hankinson

gether" a suggestion about applying the design may not be amiss. In these days of expert dry cleaning the utilitarian value of the goods to be used does not hold us up. Silks are excellent, the design worked out in stitchery. Linen is always good, the larger motifs can be appliqued and embroidery added with linen or mercerized threads. Felt offers a big possibility as it is very adaptable for cutting the shapes, these can be held in place with worsted sewing. The process of batik is admirable as both sides can be as easily done at the same time as one. The tea-cozy will want to be lined with a thin silky material which will allow it to slide easily off and on the tea-pot.

These designs illustrated are undoubtedly suitable for many purposes other than just a tea-cozy, such as a wall panel or for any space requiring a semi-circular composition. One sees in the stores odd shaped pillows. Why not one in this form to tuck at the back of the short-legged driver, in milady's boudoir, or for a chair or sofa. To those who think they fancy the tea-cozy, good luck and thanks to the dear English people for the custom.



#### THE ART OF THE NORTH CAROLINA POTTERS

(Continued from Page 125)

curve simply as the lines of the human figure or of a young fern unfolding itself to life. In the Jugtown pottery, especially, we find the most careful executed line, while in the work of the others there is that simplicity which we can not help but enjoy.

Next to the line of growth, a pleasing relation of mass is one of the essentials of beauty to consider. In the plant and animal life about us the subtle relationships of the various masses proves one of the most intriguing elements. The human body, which the Greeks so much admired, is an excellent example of perfect relationship of masses and was a significant power in Greek art. Consider the delightful relationships of masses in the handles and bowls of these vases, the relations of handles and spouts to the main mass in the water jugs. The relations of lips and rims to the whole are interesting. Rarely, if ever, do we find pieces

in which there is a feeling of unrest. Nor do we find pieces appearing top-heavy, unusual cumbersome at the bases and with trivial appendages about the top or where the neck is out of keeping with its body.

In the matter of value or tone which means qualities of light and dark and their juxtaposition we meet an element that has much to do with the general character of a piece of pottery. Few cases are to be found where the startling contrasts exist. There is, instead, a pleasant transition from one value to another. Nearly all pieces are of one color with the interest centered in the variety in the values of that one color. Because the pieces are largely of medium values they do not strike a sharp discordant note in the home settings where they are to be used.

The colors usually are of a soft golden yellow, soft orange and terra cotta which are the results of the very simplest treatment of native clays and in firing and glazing. All these are appropriate colors and glazes and produce cheerful notes in the daily routine of these people who are living lives as simply and peacefully as did their English ancestors, nearly two hundred years ago.



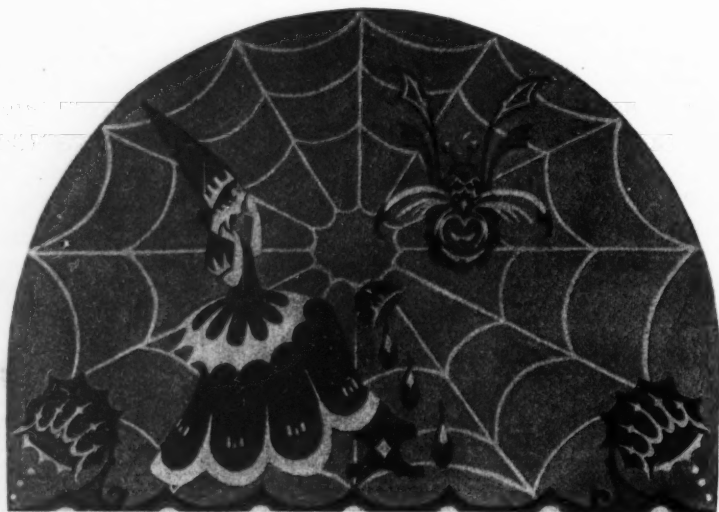
E. Warner



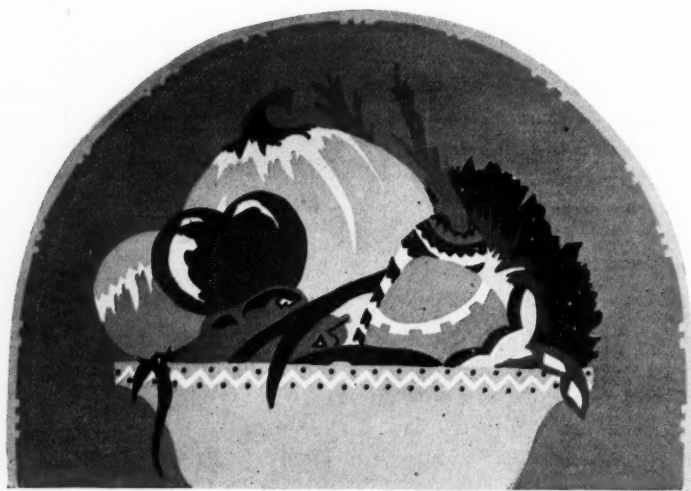
Corinne Noshea



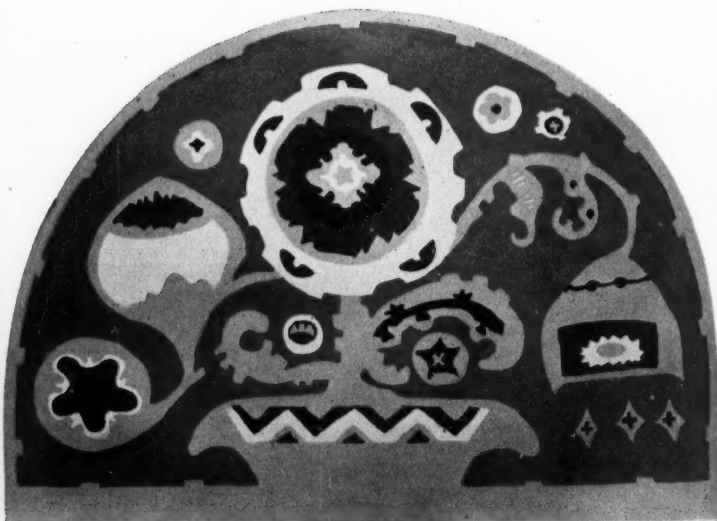
C. Webber



I. Kinpeska



Lilly Sittard



B. Rawitz





WALL VASES FOR WINTER BOUQUETS

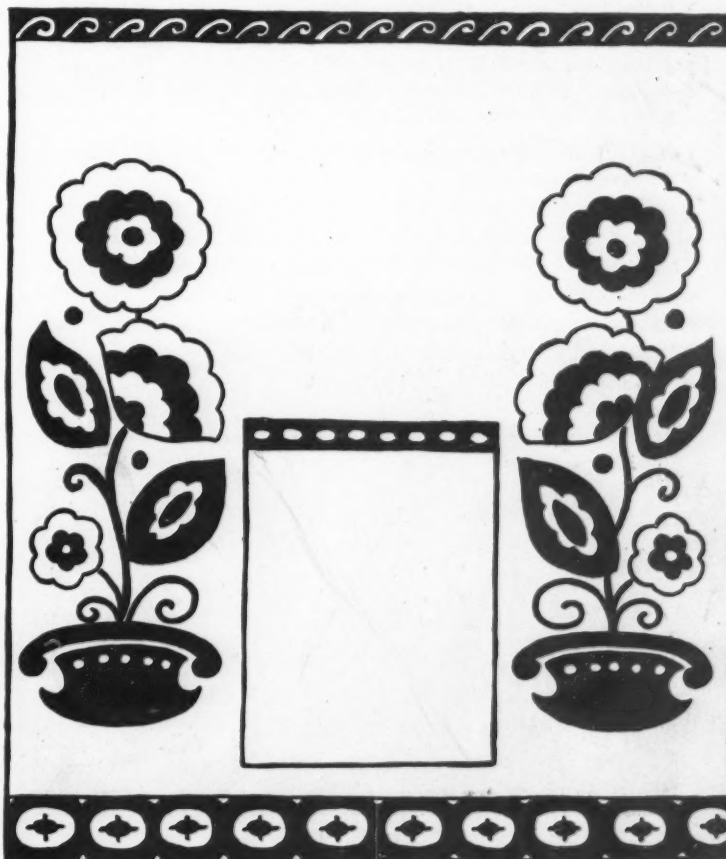
*Nellie Hagan*

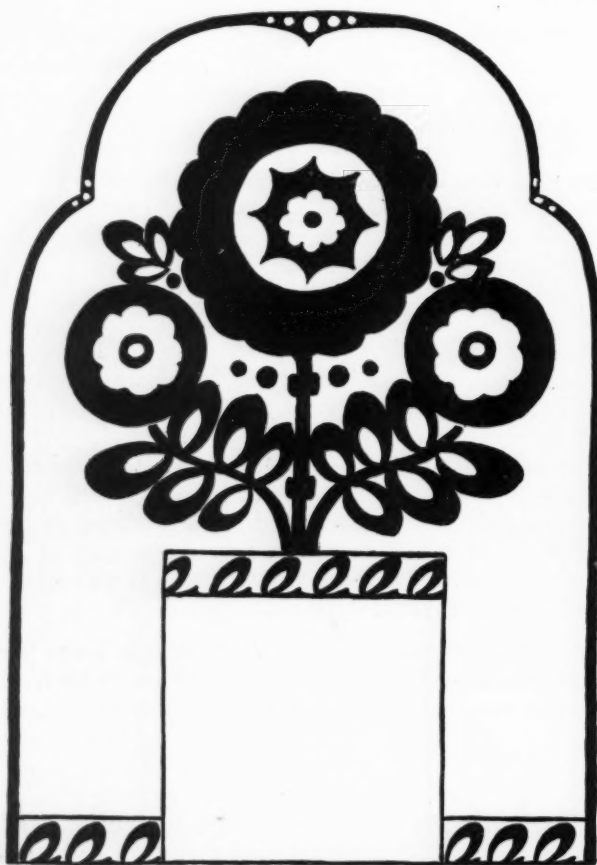
MANY of our Fall leaves and berries are beautiful in line and color, and if preserved and arranged artistically, make appropriate winter bouquets for the home and school room. The common goldenrod, when picked young and allowed to dry, changes its color from gold to many subtle shades of green and yellow. The flowers and leaves droop and curl until the resulting forms are lovely beyond description. Dry Yucca Grass is also very beautiful, and everyone is familiar with our native bittersweet with its bright, cheery color and twisting, curving stems. Such nature studies deserve a fitting receptacle, for which purpose the wall vase as an art project was planned. At the outset of the lesson outlines for the vases were experimented with on drawing paper until pleasing and satisfactory results were obtained. These were usually rectangular in shape, altho some chose variations of the ellipse and diamond and varied these shapes in many unusual ways. The best were selected, and were corrected and improved as far as possible. These outline drawings were then transferred to construction paper,—neutral tones of grey, green and tan being used for this purpose,—and were cut out ready to be used in another lesson.

The next step consisted of planning and working out designs for the wall vases. Not only must these fulfill the requirements of good design, namely, balance, line and rhythm, but also be fitted in a satisfactory manner to the general shape of the outlines in which they are to be used. Wash drawing was the medium selected for the development of this part of the problem, as it has a tendency to abolish intricacy and leads to working with larger, simpler areas, which at once means stronger, better design. More-

over, the simplicity of designing with India ink or wash enables the children to obtain better and more varied results; they also derive greater benefit from the design principles which have been impressed upon them. At this point, for the purpose of inspiration and suggestion the teacher put on the blackboard some elementary forms selected from Historic Ornament cards, and also some geometric shapes. From these we found that we had an abundant supply of units which might be used. First, a general planning of the areas took place, being ever mindful of our design principles and having due regard for the general contour of the plaque. Numerous and individual ideas appeared, and much nice, original work was turned out. The historic motifs formed a nucleus for many; others varied the squares and circles in as great a variety of ways as their imagination and ability would permit. These motifs were embellished by the addition of pleasing detail in light and dark, and were traced on the paper patterns of vases. The color schemes of these designs were a project of much joy to the pupils, and this part of the problem was carefully worked out in crayons.

The actual making of the wall vases was taken up in another lesson and proved very interesting, indeed. The outlines of vases were transferred to bookbinders board or wall board. If the latter is used it should be a good, smooth quality that will take decoration nicely. Cut around the outline with a scroll saw, taking great care to follow the line precisely, and keep the edge neat and smooth. Now draw the design on the board and paint with show card colors, Tempora or air drying enamels, keeping the same values as in the crayon rendering. Most of our time was spent upon the panel of the vases, although the cups or containers are of equal importance. These little cup forms



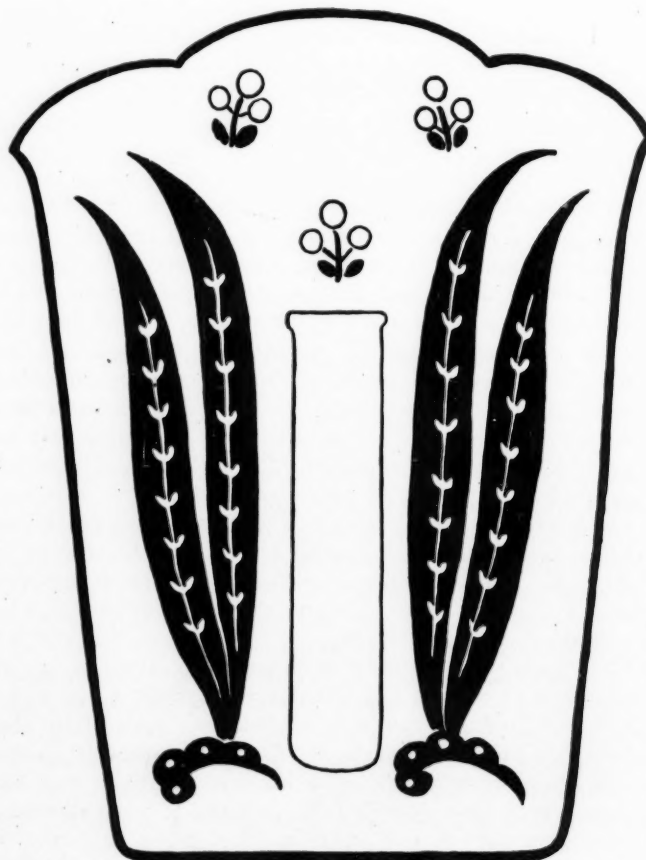


were planned to conform with the shape of the plaques and were fastened in place by means of glue or staples. Some of these consisted of a safety match box, others a test tube wired in place, and others a cornucopia fold of construction paper. For durability a coat of shellac may be given the entire piece, in which case tests should first be made to determine which colors are darkened by the shellac and which remain unchanged.

The making of wall vases as described here extended over a number of lessons and proved most helpful to the pupils. Besides increasing their knowledge of design principles and offering an ideal opportunity to put them into practical use, it stimulated the children's interest and love of beautiful line, proportion and color harmony. Moreover, it laid stress upon the appropriateness of things in general, and helped to cultivate a greater appreciation, which, after all, is the art teacher's highest aim.



Mary Clark Kimball







No. 1 Evelyn H. Bulmer



No. 2 Evelyn H. Bulmer

## COLOR IN DESIGN

*Edith M. Bushnell**Polytechnic High School, San Francisco, California*

**W**HEN we successfully interpret color values in black, white and grey, it is an easy matter to develop an interesting theoretical interpretation of this three value problem in color. The following designs in black, white and grey will transpose into any of the color harmonies if the theory of color relations is followed. The method followed should aim at beauty of theoretical, sequential, organized composition of pure color values. Complementary, analogous, dominate and monochromatic harmonies, rhymochromatic interpretation of spectrum color.

In beginning with the design it is advisable to consider the light and dark pattern as one, if not the most important consideration of surface decoration. The subject is left entirely to the student who is limited in color interpretation only by the requirements of the harmony he selects as a problem. In working with clean color the fact of purity cannot be too strongly stressed. It must be pure full chroma. The student has been led, in former exercises, to realize what each harmony means and familiarized with the method best adapted to its execution.

Complementaries are found in opposite or greatest distances from the selected color in the color circle. They are used when brilliancy or strong contrast is desired. The students select a color, say yellow and immediately know that violet is the complementary of the yellow selected. All of their tints and shades are at his disposal to elaborate and beautifully refine his original presentation of color. Each area is developed in relation to color values and contours. Later the detail technique and elaboration are added to contribute to its charm. It matters little whether the interpretation is a problem using flowers, animals, landscapes or figure.



No. 3 Margaret E. Ayres

Analogous harmonies are always happy in result if one uses five colors neighboring the hue selected. In treating analogous harmonies I consider it as a friendly composition of neighboring hues that live in a congenial atmosphere. That the success of a design depends not only upon its color, but that color, added to other important principles, is the immediate concern of this problem in analogous harmony. This allows the subject and composition to be a matter of more value when left to the caprice of the student. This creates an added interest in self expression, limited by the assigned color problem.

Dominant color harmony is used to advantage when the prevailing hue, the favorite of the hour, is used. It gives a modish inspiration to the composition and subject, and adds interest to the color. It influences the student to an attitude in key with the mode and is eternal youth. In other words a limited color problem is made a living thing in the eyes of youth—modes are always young. Each color dominated by the one favorite.

Monochromatic harmony is as stated, a one color problem—from dark to light and light to dark, as through a colored glass. Scale and vibration contributing to the beauty of constrained expression. Conservative simple beauty expressed in line form, mass, and color.

Note—The color supplement this month is an interesting study of color by Margaret E. Ayres, a student at the Polytechnic High School, San Francisco.



No. 5 Evelyn H. Bulmer



No. 4

Margaret E. Ayres



No. 6

Margaret E. Ayres





No. 7 Estelle E. Wells



No. 8 Estelle E. Wells



Marta Sieg  
Red and blue violets

COLOR SCHEMES FOR DESIGNS BY  
STUDENTS OF POLYTECHNIC HIGH SCHOOL

No. 1—Tones and values of violet, green and blue.

No. 2—Sky and water, turquoise; ground and cloud, orange, red orange and yellow; figure and tree, shades of yellow and yellow green; hills, shades from red orange through red violet to blue.

No. 3—Sky, shades of tones light yellow, buff to red buff; castle, shades of sienna to magenta; roofs and windows, dark blue; trees, shades of yellow green to turquoise; ground, violet, and violet blue.

(Continued on Page 140)



Evelyn H. Bulmer  
Tones of blue and red violets



Margaret E. Ayres

Background, shades of violet; trees and grass, shades of blue green with touches of yellow green; flowers, cushion and robe, mahogany red and orange, yellow and cream; flesh, brown cream; lute, red violet.



Plate Design—Jetta Ehlers

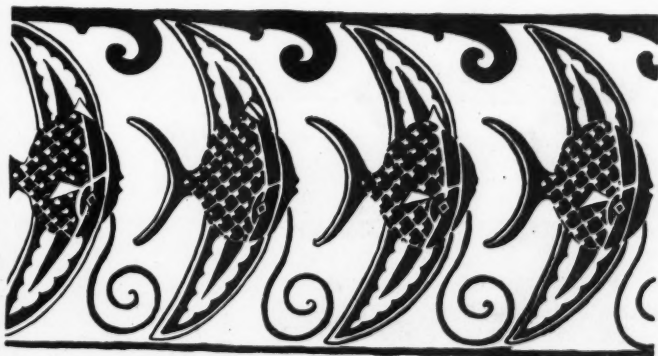


Bowl in Blue and White





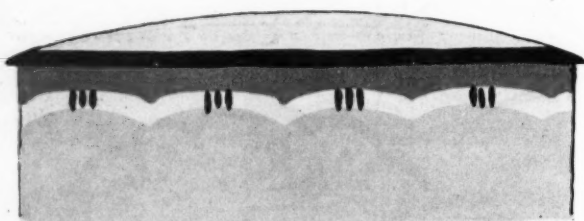
Christmas Suggestions—Eva Brook Donly



Ruth Harwood



Fawcett School



## BEGINNERS' CORNER

*Jetta Ehlers . . . . 23 Sherman Ave., Newark, N. J.*

### THE DECORATION OF A BOX

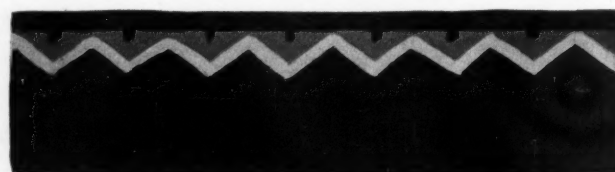
OUR page problems so far this season have been concerned with the decoration of table service, and while that lies nearest the heart of most women decorators, it is well for us to freshen our interest by doing something out of the beaten track. The Chinese have a proverb, "do nothing too much," which is very pertinent. We grow stale by doing one kind of thing over and over so this month we will freshen up a bit by trying some boxes.

Two designs are given, one for a round box and the other for an oblong. The latter makes an especially nice container for cigarettes, and would make a most acceptable gift for a man or for the woman friend who smokes. They are very attractive pieces for the small end table and may be made very rich and ornate in decoration. It is the fashion to line them with gold or cloth, which adds greatly to their beauty. A box of this sort would also be very useful for the library table or writing desk as a receptacle for rubber bands, paper clips, stamps, or any of the numerous small articles one is always in need of. The round box would be equally nice for this purpose or for some favorite candy or nut meats. In fact a box need never "go begging," for there are countless uses to which they may be put, and if they are fine and beautiful in design and color, what matters if they are just enjoyed for that alone.

Lustres are so attractive used with gold for decoration that we will work out our problem in this medium. Lustre has been so frightfully abused that interest in it has waned. This is largely due to the enormous quantities of it seen all

over in the department stores and gift shops. This is usually in the solid colorings. People have gotten very much "fed up" on this, but the type of treatment which we are to use is quite different, the lustre being used just as one would paint with any other color. Many very striking things can be done in this way, especially lamp bases, vases, and other large shapes. It is not practical for ordinary table service, and yet, some special parts, such as salad plates or after-dinner coffees, might be very fine treated in this manner. The lustres, as you know, come in small vials and may be obtained of any dealer in china painting supplies. The colors to be used for our problem are Yellow, Orange, Violet, Turquoise Blue and Dark Green. With these we use Black, the regular china color, and Gold.

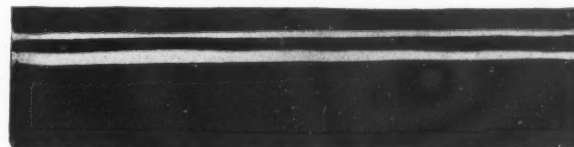
We will take up the treatment for the oblong box first. Make a careful tracing of the design and transfer it to the china. Next outline this with India ink, using a fine pen. Take a piece of fine sandpaper and rub over this inked outline until just the faintest light grey line remains. For this particular work one should have the lightest possible line, because lustre will not take an even edge against either the grease pencil or an inked line. However, if you reduce it as directed so that you can barely see it, just enough to keep your pattern, it will probably be all right. Small square shaders are the best sort of brushes for this work, and a No. 3, or even a No. 2 will be best. Have several so that you may be saved endless washing out, as an absolutely clean brush must be used for each lustre. Several small, clean saucers will be a great help to you. Have some tiny pounces ready made of soft old silk. You may not need them but if the lustre starts to spread in working you may stop it by lightly padding it. Dip the brush in the bottle and then work out the lustre on one of the clean saucers and work from this in painting. The reason for this is, that lustre taken freshly from the bottle is apt to be too thin, and will spread and run into other parts of the decoration. Lustre evaporates and dries very quickly and so by





using it from the saucer one takes advantage of that fact, and the lustre is just enough heavier to spread nicely without running. Lay it in as smoothly as you can and do not work back over it when once laid in. You will get in a bad mess if you do and had better wipe the part off with alcohol or lavender oil and start all over again. Lustres can not be blended and patched up because of their rapid drying, therefore do not attempt it.

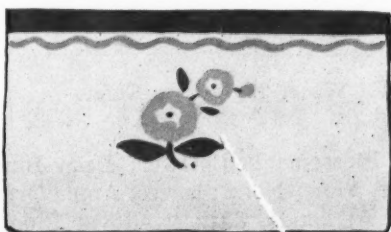
For the bird use Turquoise Blue for the breast and tail. Next paint in the wing, the outer section of the head, and the dark parts of the tail with Dark Green. The markings on the wing, the circle around the eye, and the light markings on tail are Gold. Do not do this until the entire design has been laid in and the lustres are perfectly dry. You may then lay the gold in directly on top of the lustre without cleaning where lines are called for, as in the wing and tail. The large flower is done with Yellow lustre in the center with dot of Black paint. The pointed section next to this is to be Gold. The large section next this is to be Orange, and the outside section Violet with an outline of Gold. The other flower is Yellow in the center with dot of Gold. The body of the flower is Violet with Yellow in the outer petals with Violet on the edges. Lay in the Yellow first, allowing it to "set" before applying the Violet. If care is taken to use the lustre rather dry there will be no trouble in bringing the colors close to each other. The large leaves are Dark Green. Where a second tone is shown in the centers, that is to be Gold, and the markings in the middle are Black. The smaller leaves which are lighter in value are to be Gold. For the border use Orange for the lightest value, Violet for the darker, and Dark Green for the darkest of all. The base of the box is to have Dark Green for the body, but it would be very handsome done in Copper lustre, and in that case the Copper used also for the darkest part of the border on the cover. Black is used for the narrow band and dots. The lustres are not to be padded unless, as



Box and Cover—Jetta Ehlers

mentioned before, a color shows a tendency to spread. Be careful in touching it with the tiny pad to not carry any over on other parts. If you allow the lustres to evaporate a bit before using you will have no trouble along that line. If after the piece is fired you find places where a lustre has run into another and spotted and stained, Gold may be used to elaborate the design a little and the bad places covered in this way. The box may be lined with Orange or with Gold. Black lustre could be used for the base of the box but would take at least three fires to give a good color. When the box has been fired, paint in a background of Yellow lustre used rather thin. Allow this to dry and then clean off any which may have gone over on the design with toothpick and cotton slightly moistened with alcohol, and proceed to the second painting or retouching.

For the round box use Turquoise Blue on the large flower, with center circle of Yellow, and dots and outside line of Gold. The flower at the right is Yellow for the center, with Violet for the pointed band, and Gold for the dot and stamen. Orange is used for the body of the flower, with Violet for the outside petals. The flower at the top of medallion is Yellow in the center, with dot and markings of Gold, Violet on the body, and Turquoise Blue for the petals. Use Violet for the darkest value in the small flowers, with Orange for the one directly over the large flower, and Turquoise Blue for that at the left. Dots and lines around lowest floret are Gold. Use Dark Green for the leaves, and Gold for the sprays of small leaves and markings in the larger ones. The wide band on the edge is Gold, the inner band Dark Green, with the small lines of Black. For the under part of the box use Turquoise Blue for the base, Violet for the lightest band and Dark Green for the upper, with the groups of lines Black. Either box will require two paintings and firings, and may even require a third should the work not be satisfactory.

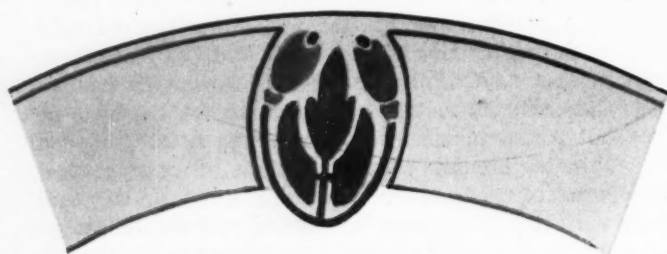


Box and Cover—Jetta Ehlers

When you have finished work, wash the brushes thoroughly in turpentine or alcohol, and then give them a good washing with warm water and soap. Rinse and press into shape and you will have your brushes in perfect condition for your next work. They will last twice as long cared for in this way. If lustre is left to dry in the brush the hairs become very brittle and the brush is soon ruined.

Either design minus the bands could be used on other shapes. The motif with the bird would make an excellent decoration for a bowl, and the medallion could be used in the center of a plate in a very interesting way, with simple bands for the rim. Do not be afraid to re-adapt designs you may find. Experiment with them in different ways and try to express your individuality in doing so. Take this bird motif for instance and see how many different shapes you can adapt it to, and how many arrangements of bands and lines of various kinds you can invent to relate it to the form used. There is a month's work for you!

Summing up the things to bear in mind; *do not* use any but a perfectly clean brush for lustres. *Do not* put them away caked with lustre but wash out thoroughly and press into shape before laying them aside. *Do not* use the lustre fresh from the bottle for this work as it will be too thin to work without spreading. Take out some on a clean saucer and allow it to evaporate a little and you can work without trouble. *Do not* lay in the Gold until the lustre has dried hard. You may then if necessary work directly over it with the Gold. *Do not* try to lay lustre against a heavy ink or grease pencil line for it will curdle or crawl away from it. Rub the inked line with fine sand paper until it is the faintest grey, just visible. *Do not* handle the unfired piece without protecting it with clean tissue paper or soft old silk. Finger marks show very plainly when the piece is fired.



Madge L. Gibbons



Suggestive of the Classic Roman Amphora



A Water Jug and Goblet in which an almost Grecian simplicity has been achieved

#### COLOR SCHEMES FOR DESIGNS BY STUDENTS OF POLYTECHNIC HIGH SCHOOL

(Continued from Page 135)

No. 4—Background, red and blue violet; face, light red, violet, black, white and dull red; head dress, turquoise, dull red, orange, pale lemon and black.

No. 5—Background, blue violet; mushroom and ground, shades of toned orange and red violet; hair, red orange; dress, yellow green, light brown, flesh; spots of light blue in wing, slippers and under mushroom.

No. 6—Background, shades of red and blue violet; face, light red violet; orange lips, light emerald eyes with violet brows and lashes; veil, shades of turquoise, blue and green; collar and cap, lemon yellow; wings on head dress, lighter shades of blue and red violet with spots of turquoise green; edge and ribs of pale red orange.

No. 7—Background, shades from red orange to pale yellow; animal and grasses, shades and tones of red and blue violet; sun, pale crimson; hill, light emerald with decoration of shades and tones of yellow green.

No. 8—White ground; tree, shades of crimson and violet; grasses, blue violets and blue.



Hot Water Jug—Jetta Ehlers

Rose, Peach Blossom; bell flower, Deep Blue Green; light small flower, Violet No. 2; leaves, Apple Green; small leaves, Royal Blue; bands, darkest, Royal Blue, lightest, Deep Blue Green, light; edges, handle and knob, Gold.